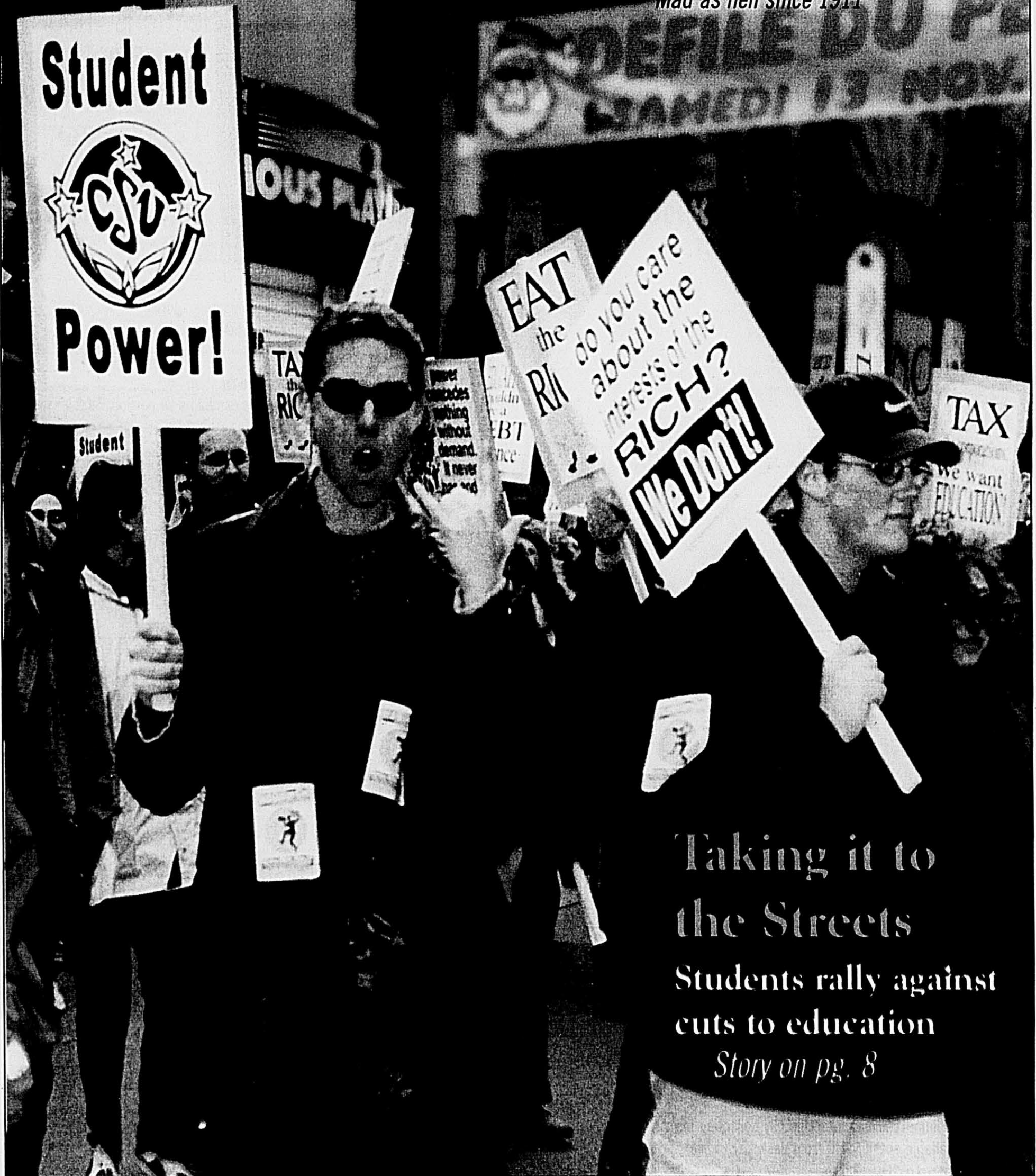


THE MCGILL DAILY

Volume 89, Issue 24 November 4, 1999
Mad as hell since 1911



Taking it to the Streets

Students rally against cuts to education

Story on pg. 8

News-

Students warned about sexual assaults in the Ghetto - pg. 4

Culture-

Ben Harper's serene musical genius - pg.10



Elections McGill

Élections McGill

Elections McGill hereby announces that the elections for First Year Committee of Council (FYCC) will be held on November 16 to 18 with advance polls being held on November 12 at the Shatner Building.

Important dates for prospective candidates to remember:

October 28

- FYCC nomination period begins (forms @ SSMU)

November 5

- at 5pm FYCC nomination period closes —
FYCC candidate information meeting at Shatner.

November 8

- at 5pm FYCC extended nomination period ends —
FYCC candidate information session for extended candidates.

November 9

- FYCC campaign begins

November 12

- advanced polls at Shatner Building

November 15

- at midnight FYCC campaign ends

November 16-18

- polls open at convenient locations around campus.

Élections McGill annonce par la présente que les élections pour les positions exécutives du FYCC seront tenus du 16 au 18 novembre, avec vote par anticipation le 12 novembre au pavillon Shatner.

Dates important à retenir pour les éventuel(le)s candidat(e)s:

28 octobre

- début de la période de mise en candidature (formulaires disponibles au AEUM).

5 novembre

- à 17h fin de la période de nomination —
réunion d'information pour les candidats au pavillon Shatner.

8 novembre

- à 17h fin de l'extension de la période de nomination —
réunion d'information pour les nouveaux candidats au pavillon Shatner.

9 novembre

- début de la campagne électorale pour le FYCC

12 novembre

- vote par anticipation au pavillon Shatner

15 novembre

- à minuit fin de la campagne électorale

16 au 18 novembre

- élections aux endroits stratégiques sur le campus.

Elections McGill wishes to announce that a Council-initiated referendum shall be held in a campus wide vote from November 16 to 18 with advanced polls on November 12 at the Shatner Building. The issue of the vote shall be whether or not to add an additional voting member to Council.

Important dates to remember:

November 1

- The referendum campaign begins
- Committees may be formed by collecting forms available at the SSMU front desk.

November 12

- advanced polls open at Shatner.

November 15

- at midnight the referendum campaign ends.

November 16-18

- polls open at convenient locations around campus.

Élections McGill veut par la présente annoncer la tenue d'un référendum, initié par le Conseil de l'AEUM, sur le campus universitaire du 16 au 18 novembre ou par vote d'anticipation le 12 novembre. Le sujet est d'ajouter ou non un autre membre-votant au Conseil.

Dates importantes à retenir:

1er novembre

- début de la campagne référendaire
- formulaire pour la formation d'un comité disponible au bureau de l'AEUM au pavillon Shatner

12 novembre

- vote par anticipation au pavillon Shatner.

15 novembre

- à minuit fin de la campagne référendaire.

16 au 18 novembre

- vote aux endroits stratégiques sur le campus

World-Renowned Architect Returns to McGill

McGill grad Moshe Safdie talks about the role of architecture in everyday life

BY JAN SCHOTTE

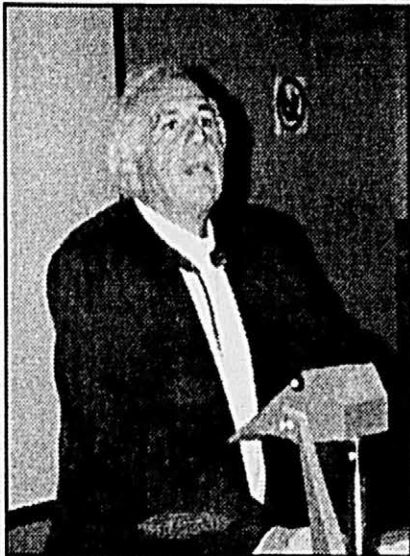
Moshe Safdie's concern with humanizing modern architecture has characterized his career, and was the topic of a lecture he gave Tuesday in the auditorium at McGill's School of Architecture.

Safdie is a world-renowned architect and graduate of the McGill School of Architecture. He spoke to a full hall about the current state of the architectural profession as well as how his work has been affected by science, math, and the idea of beauty.

"Architecture in the last decade or two has been infected by the deep cynicism that has penetrated the entire creative environment," he said.

THE MEGA-SCALE

Safdie discussed at length the manner in which technological advances have changed the way people live in cities. The three most cathartic developments, he argued, were the car, the elevator, and air conditioning. The automobile allowed



projects shown at the lecture were unquestionably large. His 1980s design for a skyscraper at Columbus Circle in New York City would have dominated views from Central Park. Its mega-scale can arguably be linked to the site - in delirious New York, but the design makes several valiant attempts at humanizing the urban space, with terraced gardens at the summit and respect for street life.

unhealthy environments in the same way that blue-collar workers rebelled against Victorian sweatshops at the end of the last century.

"A market economy may produce cheap goods, but it doesn't produce good environments," said Safdie. He identified globalization as a force that has led to the destruction of regional cultures and the blurring of differences between places. This has been extremely notable in the world of architecture, according to Safdie, and he gave as examples the construction of glass skyscrapers in Saudi Arabia and the widespread 'Disneyfication' of global architecture.

Safdie has tried to be sensitive to local concerns in his many international projects. His sensitivity was revealed in his approach to his recent Khalsa Heritage Memorial Complex commission, currently under construction in India's Punjab province. The officials had already chosen a site 30 kilometres away by car from the centre of Anandpur Sahib, the location of Sikhism's second holiest temple. Wanting to avoid the need for a car ride and to allow easier access for pilgrims, Safdie convinced those in charge to choose a site within walking distance of the temple. Although were likely chosen to show Safdie's gentler side, the sensitive approach that it typifies is something that has generally been missing from our current architectural culture.

HABITAT 67

those further afield to reach city centres, the elevator allowed much higher buildings, and air conditioning obviated the need for a building's occupants to have access to windows. These conspired to create the 'mega-scale' - huge buildings where the need for economy and efficiency eclipsed the social and environmental concerns that informed traditional architecture.

Dutch architect Rem Koolhaas has advocated the emphatic embrace of the mega-scale, but Safdie rejected this approach last night, due to its role in the widespread dehumanization of today's urban environment.

Despite this highly critical assessment of the mega-scale, most of Safdie's own

It is unknown whether this type of compromise approach will prevail or whether the mega-scale will be rejected altogether. Safdie suggested that in any case, the mega-scale cannot continue to spread unchecked.

Without change, "The revolution will come," he warned, and white-collar workers will reject their hermetically sealed,

Safdie's work, beginning with Habitat 67, one of Canada's few internationally famous buildings, has shown a sense of idealism generally absent in recent architectural history.

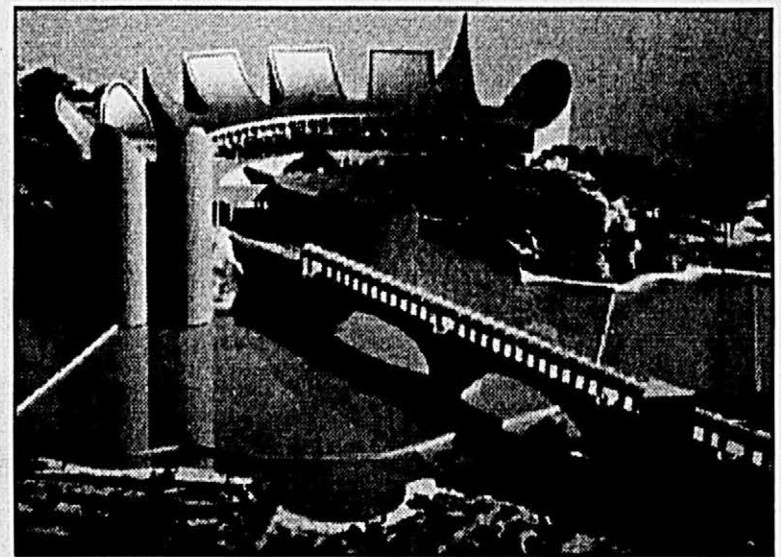
"Between the '60s and now, we have been in a period of pessimism, and not just in architecture", he said. Although in the extremely trend-oriented world

of architecture, much of Moshe Safdie's work has lost favour, his lecture on Tuesday night revealed a design philosophy deeply in touch with the world around him. Hopefully his words will infuse those students in attendance with his idealism and inspire them to work for the creation of a more humane architecture.

When Moshe Safdie attended McGill's School of Architecture from 1955-61, students studied the then-popular idea of sleek towers in fields of grassy open spaces. After visiting several such projects with the school, he began to question what he saw as

bleak, impersonal environments. His graduate thesis elaborated a more humane style of building, breaking down the typically massive stacked apartments into units allowing for individual outdoor gardens and a more varied organization of space. Safdie's thesis was visionary enough to catch the interest of those planning Expo 67, and it eventually became Habitat 67.

The fall architecture lecture series concludes on Tuesday November 16, Canadian architect Douglas Cardinal speaking in the Macdonald Harrington auditorium at 7:00 pm.



Khalsa Heritage Memorial Complex

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DECEMBER 4th, 1999 at 10:00 a.m.

COME SEE WHAT IT'S ALL ABOUT!

NOV. 13th, at 10 a.m.

NOVEMBER 13, 1999

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ATTENTION STUDENTS



Need a phone card? Lowest prices in town! Look for the blue dispensers located at:



Shatner Main Level
Shatner Cafeteria
Redpath Cafeteria

QUEER MCGILL DANCE



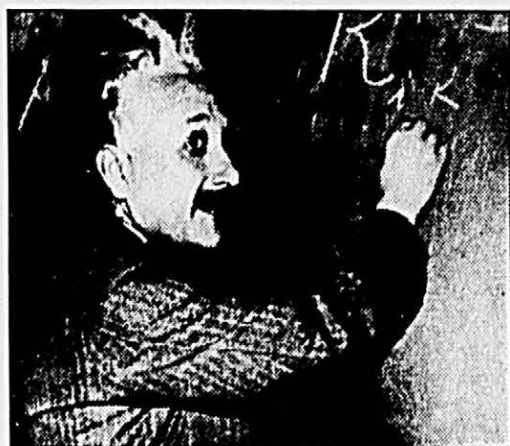
ALL WELCOME!
FRIDAY, NOVEMBER 5TH
@THE THOMPSON HOUSE
3650 McTAVISH (Above Dr. Penfield)
9 p.m.-???
\$5.00

The Best of the Millennium

One of the most pressing questions that historians and scientists will ask as they look back at the present millennium is "What was the millennium's greatest scientific achievement? What single discovery revolu-

The winner, though not by much, was the advent of quantum mechanics and the contributions made to the field by Albert Einstein and Max Planck.

In 1905, the German-born physicist Einstein published four revolutionary scientific papers. Two of them elaborated the novel field of special relativity, while the third discussed Brownian motion. The fourth paper would win Einstein the 1920 Nobel Prize in Physics. It postulated the existence of the photoelectric effect, which is the phenomenon by which electrons are emitted in packets of energy called "quanta" from metals when the metals are struck by photons.



Albert Einstein



Max Planck

Planck's scientific work explored and developed the emissions of electrons in quantised spectra as they pass between atomic orbitals.

millennium poll

Today: the greatest scientific discovery
Next Time: the greatest feat of architecture

tionized the way people lived and thought?" With this in mind, the Daily polled staff and students in the Faculty of Science.

Once again, a wide array of answers testified to the great and noble achievements of human kind. From the discovery of gravity to the theory of natural selection to the development of antibiotics, respondents nominated many achievements that are fundamental to our everyday life.

Talkin' About a Revolution

McGill's Activism Day demonstrates student inactivity

BY TAL PINCHIEVSKY

With little fanfare or audience, Activism Day passed quietly in the Shatner Building.

A variety of activists representing causes big and small made their cases for student participation by emphasizing the dire importance of the plights of those they represent. Those represented included the International Socialists; the Lubicon Lake Crees; advocates for animal rights, nuclear non-proliferation, gay rights, women's rights; and those opposing the spread of genetically engineered foods.

Unfortunately for the clubs, few students came to get involved. For the better part of this activism day, the ballroom remained fairly quiet and especially spacious. Representatives from all groups present did not seem too disappointed by the poor student turnout. Rather, they look at this day being as much an opportunity for them as for the students it attempted to draw.

A representative of the Amittie Lubicon-Quebec campaign said that the event was beneficial for meeting fellow

activists, but failed to attract new recruits. "It is a good day to make contact between activists, but not with students," he said.

Rusi Fkapaia, a representative from Corpwatch, said that he had not been notified by his group of the day-long activities in which he was participating. Responding to the question of whether those responsible had sufficiently organized the event, Fkapaia answered, "I heard about it from my own group just yesterday so I wouldn't say so."

Neither lack of organization nor student apathy could be held responsible for the poor turnout. Regardless, the opportunity for greater student mobilization was characterized by a ballroom basically barren of students willing to get involved. When asked about the low turnout, Fkapaia noted, "[Student response] has been slow, in terms of people, but the people that do come by seem genuinely interested."

The primary objective of the event was to educate. Abolition 2000, for example, the campaign for a nuclear weapon-free

world, was providing a series of letters to be signed by students. They called on the Government of Canada to work with other nations to initiate a convention on eliminating nuclear weapons. Another group, fighting the introduction of genetically engineered foods, was providing similar letters calling Loblaw's Companies Ltd. Chairman Galen Weston to eliminate all genetically modified products from his stores.

There was an adequate number of groups present, each excellently portraying the focus of their cause. However, the number of groups was noticeably small compared to similar McGill events such as Activities Night and Volunteer Fair. The concept of the evening is a welcome event for the McGill community and can potentially become a great success with more groups and better organization and promotion. Once all the cries had been made and all the inequities had been vocalized, this opportunity to educate, mobilize and empower, was nothing more than an opportunity lost.

Students Warned of Sexual Assaults in the Ghetto

BY JAIME KIRZNER-ROBERTS

The SSMU began a poster campaign earlier this week warning students about an individual who has allegedly sexually assaulted several women in the McGill Ghetto area.

The SSMU reports that the man has presented himself to women in coffee shops in the area, claiming to be a tarot card reader and asking them if they want to come to his "office" for a reading. When the women entered the man's office, which appeared to be his home, the SSMU says that the man attempted to sexually assault them.

Wojtek Baraniak, VP Community and Government for the SSMU, has been working with the Sexual Assault Centre to raise awareness about these incidents so that McGill students and those living in the Ghetto area can protect themselves.

"We have a responsibility to inform our community members about what's going on in the Ghetto. We have a responsibility to protect the public interest, to get the message out there," Baraniak said. "The police understand why we should be covering this event but at the same time we don't want to cause a public hysteria - people should just use common sense. We want to get as many people talking about this as we can," he added.

Although the police have said that there have been reports filed about incidents involving this individual, there have been no charges laid so far.

What the SSMU's posters say:

Read This for your Safety!

Sexual Assaults in the McGill Ghetto

A man claiming to be a tarot card reader has been approaching groups of people in coffee shops in the Ghetto area, and seems to be particularly targeting restaurants on Milton, Parc and St. Laurent. While doing readings for the group, the man suggests that individuals come to see him alone at his office for a further reading. Once they reach this "office," which appears to be in actuality his living space, he attempts to sexually assault them.

This man appears very friendly and engaging, is well-dressed, and does not appear dangerous in any way. He ingratiates himself in the group easily, and seems sincere and legitimate. He can only be contacted by pager, so individuals must reveal their home phone numbers to him in order to contact him. He has used this to harass people after assaulting them at his "office."

For support or resources information, people may contact the Sexual Assault Centre of McGill Students' Society at 398-2700 or 398-8500.

BRIEFS

ROCK BAILS, MACKay STILL A GO

What was to be a big week for McGill's budding federal politicians-in-the-making still has something to offer after one date cancelled.

Canada's Minister of Health and former justice minister Allan Rock cancelled his visit to Montreal yesterday, leaving McGill's Young Liberals in the lurch, and forcing them to cancel a speaking engagement slated for tomorrow. Rock was to meet with the club and speak to a student audience tomorrow afternoon. The minister, who's been most visible of late in his plight to explore the merits of legalizing pot for medicinal purposes, also avoided a likely confrontation from student demonstrators. A poster campaign around campus this week, depicting a devil-horned Rock, encouraged students to attend a demo during the event to protest Liberal government policies.

But all systems are go for a visit by federal MP and Tory House Leader Peter MacKay. The leader is slated to speak this afternoon at 2:30 pm in Leacock 738.

-Jon Bricker

CASA SLAPS ITSELF ON THE BACK

In a press release this week, the Canadian Alliance of Student Associations took credit for Paul Martin's recent statements that post-secondary education is a priority for the Liberal government.

During a question and answer period after a talk given at the University of Western Ontario, Martin told students that he was committed to accessible post-secondary education. "It is extremely encouraging to see that the federal government's economic framework has an emphasis placed on investing in knowledge," said Western's student council President Sze Jack Tan. "Our message is getting through."

But for all the optimism, Martin has made no promises. Although Martin forecasts a \$5.5-billion surplus for the next fiscal year, he has made no firm commitments to restoring any of the \$4-billion cut from transfer payments in 1995.

Despite this, CASA remains optimistic. "Members of the Alliance have been pressuring the minister and his office very hard since the launch of the campaign and will continue to do so at every opportunity," said CASA National Director Jason Aebig. "Our resolve is firm: students and increased core funding must be priorities in the millennium budget."

-Jaime Kirzner-Roberts

Apathy? Quiet Activism?

BY NICK KERRIGAN

McGill students are very active. It would only take a walk by the Arts steps to notice it. Last week, the AUS organized a charity (loonie) drive for Centraide. The president was shouting with an amplifier and was anything but quiet (my eardrums still hurt). Last week, UNICEF organized a coin drive which provided participants with a bright fluorescent red outfits (we all saw them). And this was only in the span of a week. So then, what's wrong with student activism?

In the first instance, it seems that you take student activism to imply activity only with respect to government budget cuts. But there is a whole range of issues which affect students – not only the government and education. Why then have McGill students not been active on the government and education front which

clearly seems to be the issue most relevant to them. I personally think that this is due to a lack of awareness. The discussion of the role of government seems limited to SSMU execs such as Wojtek Baraniak who seem to think that quiet activism is the way to go. Hence, the students are not made fully aware of the issue and consequently do not mobilize around it.

Students need to be made fully aware of the implications of government budget cuts for education – what it means for the future, how tuition is affected, how teaching is affected. There are numerous aspects which need to be clarified. If they are not clarified, students will just not bother with the issue and remain uninterested. Who can serve as an instrument to make students aware of all the aspects of government budget

cuts – the good and the bad? Well, it certainly is not going to be Tischler and Baraniak which seem to cherish their personal talks with officials and quiet activism. And they would rather rally around the issue of differential tuition than the more important issue of general education budget cuts.

They rally against differential tuition because they know that their support base is the out-of-province students. But any individual with the most average IQ can figure out that no improvements will be made on this front. The issue of eliminating differential tuition for out-of-province students is by definition an impossible political sell because out-of-province students do not vote in this province. Hence, the government couldn't care less about their grievances since they have no vot-

ing power.

In addition, it may actually work to the Quebec government's advantage since they can use the example of out of province students asking for the elimination of differential tuition to fuel their paranoid encroachments on anglo Quebec and provide further limitations for out-of-province students. Tischler and Baraniak are probably aware of the grim prospects for eliminating differential tuition but are just glad to appear as though they are pursuing it since it garners so much support for them.

I believe the role of making the student body aware of the important issue of government budget cuts can be fulfilled by The Daily. Articles should not be limited to abstract concepts and theoretical debates but should include con-

crete facts. How do budget cuts for education affect the average McGill student? Not some Alberta student studying thousands of miles away, not a BC student, but a McGill student. What are the implications for McGill students and teachers (class sizes, teaching staff, pictures, examples etc)? What concrete facts can show the budget cuts' negative aspects?

Only when McGill students are made fully aware of the issue will they become active. They are not apathetic, they are not stupid, they are not inactive students. They are intelligent individuals who feel concerned about social issues. And if they are made fully aware of the issue of budget cuts, I am sure students will become more active regarding this issue.

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Slibel & Lander

Your forum for all the latest campus scoops

McGill's recently launched new website aims to further the university's world-class reputation all over the world wide web. However, these efforts were easily defeated by the launch of the **Gert's Cam**. Yes kids, you too can experience Gert's live (or at least updated every 15 seconds) on the internet. Apparently, the pub is now the "social epicentre" of McGill. We at The Daily just hope the "epicentre" doesn't actually result in an actual earthquake leading to **greasy CEGEP kids** falling into our offices...Slibel & Lander would like to make an announcement: We no longer care about hair. Please everyone, stop sending those emails, letters, faxes, etc. about gossip about the SSMU execs'

hair. That's got just about all the coverage it needs for one year, or at least for the semester. We know, we know – **the Tisch's** newest coil is definitely an improvement, although we will never know what kind of bowl his stylist used to do that. It has also been reported that VP Communications and Events **Matt Wyndowe** is going to get a haircut. As fascinating as this is, people, the insanity has got to stop...Informed sources reveal that the **SSMU daycare** plans are in an even greater state of disarray than previously reported. Slibel & Lander hears that a huge pot of money is gathering dust in a bank account while SSMU execs play their collective fiddles.



On Track: Jean Chrétien, for suggesting that those who don't like the fact that we pay taxes for social programs in Canada can leave. They can take their National Posts with them and enjoy dodging bullets.

On Track: Management Professor **Louis Chauvin** for taking his class on a field trip to yesterday's CFS rally.

On Crack: People who pose for the **Gert's Cam**. "Hey Mom, I'm in a dimly-lit campus bar in a run-down building getting puked upon by froshies!"

On Crack: Federal Health Minister **Allan Rock**, for cancelling his scheduled McGill appearance this Friday. Perhaps he's actually sampling crack (purely for medicinal purposes of course.)

Uncle Cam's Rant and The Art Dummy will return

Letter to the Editor

Recently, the Science Undergraduate Society (SUS) held a referendum on the following question:

"In order to preserve the quality of SUS's services to member students, we request that your contribution to SUS be raised from \$5 to \$7.50 a semester beginning the winter term 2000. Do you agree?"

SUS fees are among the lowest of all student associations and have never been raised. However, operating fees have been increasing, and the question sought to redress the disparity. Official results are: 314 votes cast; 202 Yes; 92 No and 20 voids. 314 votes represents about 10 per cent of eligible voters. Last year's referendum question was asked during the election of the SUS Executive and SSMU reps, and was decided by 506 votes.

It is well known that election campaigns raise awareness and bring voters to the polls.

It's notable that this year's question, which was not accompanied by an election, received over 60 per cent of the votes cast in the last referendum, which was accompanied by an election campaign.

However, there have been concerns

expressed that not enough students were aware of the referendum. While all referendum bylaws were followed to the letter, we feel that poster and announcements could have been made more frequent, and more polling booths could have been made available. Unfortunately, according to the SUS constitution, we were not allowed to extend the voting period.

If you were not aware of the referendum and feel that voting conditions could have been better, or have any concerns whatsoever regarding the referendum please feel free to contact the Science Undergraduate Society. We would like to hear from you – please direct questions or comments to exec2000@sus.mcgill.ca. Finally, you should know that we have recognized the shortcomings of the current referendum process, learned from the experience, and are taking steps to ensure it will not happen again.

Sincerely,

Arif Chowdhury, VP Finance

Nadir Nurmohamed, Chief Executive Officer

Science Undergraduate Society

A Daily Prank

We hate Little Toronto!

Last week, The Daily ran an advertisement calling for the McGill ghetto to be renamed Little Toronto. The advertisement was actually fake, and as far as we know, there are no groups trying to "recognize a little bit of the greatest city on Earth in the middle of Montreal." We received eight emails to littletoronto@hotmail.com: two in favour of and the rest vehemently opposed to the proposal. Some excerpts from a few of the more interesting replies:

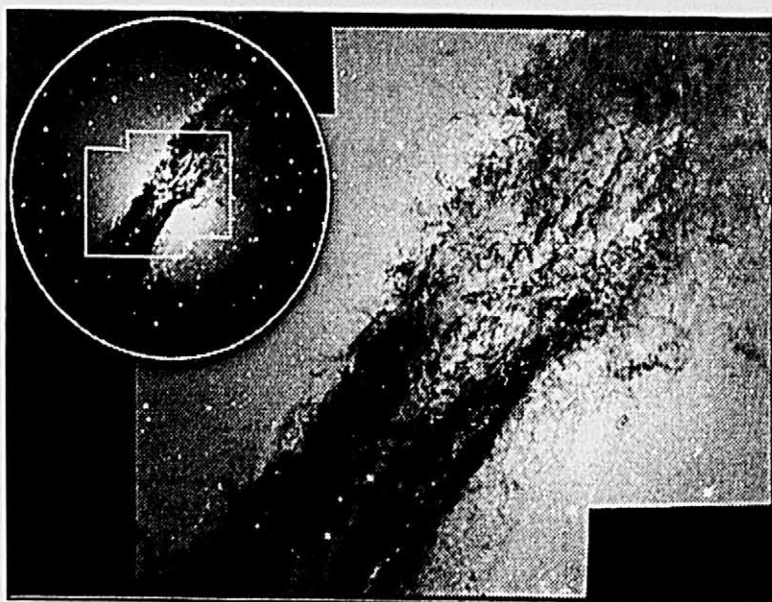
• You people are idiots! If you love Toronto so much why don't you go back there?

• We like your idea, but I don't think it'll fly here. Too much anti T.O. sentiment around. Maybe call it Little Ontario?

• You gotta be kidding me? Toronto the greatest city on Earth? In your dreams.

• This is the stupidest thing I've ever heard. It confirms my theory that McGill is Toronto-centric and a refugee camp for Ontarians who were too lame and pathetic even for the lamest province in the country.

• Does this mean we get to rename Molson Stadium the Little Skydome?



A massive black hole hidden at the center of a nearby galaxy feeds on a smaller galaxy in a spectacular collision. —Hubble Space Telescope

No Longer in the Dark

UVic astronomer sheds light on black holes

BY JOE MARIN

Few cosmological objects capture the popular imagination to the extent that black holes do. They have been depicted in movies and television shows and have figured into the plots of countless science-fiction stories and novels. Their celebrity is, however, a relatively recent phenomenon.

"Today it is hard to remember a time when black holes weren't a household name, yet scarcely 30 years ago, that name was unknown outside of the scientific community," began Werner Israel in a lecture presented by the Science College of Concordia University last Thursday night. Israel, a professor of astronomy at the University of Victoria and an officer of the Order of Canada, discussed the subject of his current research: the mysterious black hole which he calls "the most fantastic object in the universe."

Black holes are regions of space where gravity is so strong that not even light can escape. They are caused by the collapse of massive burned-out stars.

The existence of black holes was first postulated by an Indian graduate student named Subrahmanyan Chandrasekhar at Cambridge University in 1931. He calculated the maximum stellar weight of 1.5 solar masses, above which a cold star could not support its own mass and would suffer a gravitational collapse. Although Chandrasekhar later received a Nobel Prize for this work, he was widely ridiculed at the time. Said Israel, "Even Einstein joined the anti-black-hole bandwagon. He tried to prove that black holes could not possibly exist."

The idea of black holes remained in limbo until the early 1960s when the discovery of quasars — high-energy stars — led to a re-evaluation of the concept.

"Astronomers began to realize that black holes might actually be useful to explain the prodigious energy source of quasars and from then on they began a slow and uphill climb to credibility,"

explained Israel.

The first black hole to be identified was discovered by Tom Bolton in Toronto in 1967. It was relatively small and was orbited by a single star called a blue giant. Since that time, scientists have discovered larger black holes with more significant orbiting objects.

"When we expand our field of view from individual stars to entire galaxies, we find a lot of smoking guns which point to the existence of super-massive black holes in the nuclei of many or most or perhaps even all galaxies," Israel said.

In an attempt to explain the nature of black holes, Israel asked the audience to imagine the unfortunate plight of an astronaut being sucked into one. "As the astronaut falls, there is a spreading pool of blackness, and in this spreading pool of blackness there looms a thing. We have no idea exactly what this thing is and as a cloak for our ignorance we call it a space-time singularity."

A singularity is a point at which the fabric of space-time has splintered. Israel admitted that no one knows exactly what these splinters are, but he speculated that "they may be superstrings or something perhaps a bit more exotic."

"The astronaut himself will not be able to see this singularity until he actually encounters it," Israel continued. Just before he hits it, something quite extraordinary is going to happen. In the last few seconds before impact, the entire future of the universe is going to flash in fast motion before his eyes."

Israel joked that, "He will be able to know the winners of all the horse races for the next thousand years. Unfortunately that information won't do him any good because he will violently collide with the singularity."

Contrary to science-fiction accounts, black holes don't make very good time machines.

STUDENTS AND PROFS QUESTION CORPORATE EDUCATION LINKS

OTTAWA (CUP) - The first comprehensive listing of corporate involvement in Canadian universities' boards of directors was released in Ottawa this past Friday.

The Canadian Association of University Teachers (CAUT) compiled the document, which details the corporate affiliation of those sitting on the boards of directors of those sitting on the boards of directors of Canada's universities. This marks the first time some universities have publicly released the names of their board members.

The release was part of an international conference in Ottawa this past weekend that looked at the links between universities and private corporations.

"It is not in [students'] interests to have our public funding devoted to private gain, and we are here to see what we can do to stop this trend," said Bill Graham, CAUT president.

According to the report, over 850 corporations are now represented on the boards of Canada's universities. The Royal Bank has the greatest presence among university decision-makers with seats on 13 boards. The report was released alongside a new book by University of Manitoba social work Professor Neil Tudiver. The book analyzes the history of corporate involvement at Canadian universities, current trends, and possible future directions.

"Students are viewed as customers," Tudiver said. "Campus itself has become franchised. They are more and more like shopping malls."

Tudiver said the only solution to taking educational power away from corporate interests is through balanced public funding to universities and colleges.

"Universities must be able to stand alone outside the realm of commerce," he said.

Organized by the CAUT, the conference hosted some of Canada's most prominent and controversial figures in the realm of academic freedom and corporate funding to universities and colleges.

And while the main thrust of the conference was to examine corporate involvement from a teaching and research point of view, the role of students was also examined.

"There's a couple of different areas that overlap," said Michael Conlon, national chairperson for the Canadian Federation of Students and a speaker at the conference. "One is corporate control of the curriculum. I think that hasn't quite happened yet. You see small examples of it but we're getting together to find a common cause to make sure it doesn't come to that."

Conlon says the presence of corporate interests on boards of directors at Canadian universities has led to the privatization of programs and a more business-like atmosphere.

The CAUT's Graham agrees. "There's a major difference between a scholar as a scientist who pursues truth and work in the public interest and whose work is open and criticizable by the public and by other scholars and scientists on one hand, and entrepreneurs on the other," he said.

-- Chris Bodnar
(CUP Ottawa Bureau Chief)

Canadian Campus Briefs

"FEMINISTS" SHOULDN'T GET TENURED POSITIONS, SAYS U OF T PROF

TORONTO (CUP) - "Feminists" and "anti-racists" should not be called on for tenure track positions, says University of Toronto Professor Thomas Pangle, who is determined to save the liberal university from demise.

"Defending the liberal university has become very controversial in the reigning academic climate," said Pangle, who is upset over what he believes is a "shameful" advertisement that was placed in a recent bulletin of the Canadian Association of University Teachers.

The ad calls for applicants to a tenure track position through U of T's Institute for Women's Studies and its Department of Sociology and Equity Studies in Education.

The ad reads, "The successful candidate will bring a feminist and anti-racist perspective."

Pangle claims this is not acceptable.

"You aren't supposed to be hiring people who conform to an 'ism,'" Pangle said. "We're supposed to be hiring people who study the 'ism' with a truly objective approach."

The inclusion of "feminist" and "anti-racist" in the ad especially bothers Pangle.

"I have a problem with 'feminist,'" he said, adding that advertising for a feminist is "an open and errant violation of academic freedom."

And there's just something a little fishy about including "anti-racist," he says.

"I'm suspicious with 'anti-racist' as it could be a code word for some sort of political conformity," Pangle pondered. "Everyone is 'anti-racist,' so what's the hidden agenda here?"

"Any demand that someone conforms to ideological outlook is contrary to academic freedom," said Pangle, who has been teaching political philosophy at U of T since 1979. "The minute it becomes relevant, the liberal university is turned into a theological seminary."

But New College Professor David Clandfield says Pangle is misreading the ad.

"He's talking about 'isms' and we're talking about 'ists,'" said Clandfield. "People are not asking what the person believes but rather what the person does."

He added that seeking someone well versed in history would logically require an advertisement for a historian.

"Perspective would derive from the work in feminist and anti-racist studies," said Clandfield. "Asking someone to have a perspective formed is a reasonable request."

-- Nicola Luksic
The Varsity (University of Toronto)

CAUT LAUNCHES INVESTIGATION INTO DISMISSAL OF U OF MANITOBA PROFESSOR

WINNIPEG (CUP) - The Canadian Association of University Teachers says it is "very concerned" over the firing of a University of Manitoba engineering professor, and says it will launch an investigation

to determine if the dismissal was just.

CAUT Executive Director Jim Turk confirmed this week that the association's Academic Freedom and Tenure Committee will review the dismissal of mechanical and industrial engineering Professor Valeri Venda.

Turk says that if the issue is not resolved after the committee makes its decision, then a formal committee of inquiry will be appointed.

If the inquiry's findings don't result in a resolution, Turk says the CAUT will take the rare step of urging professors not to accept jobs at the U of M.

"The ultimate sanction is to censure the administration of the university, but that happens very rarely," said Turk. "Most administrations like to avoid that, as do we. But if the [University of Manitoba] is censured then it would be our recommendation that people not work there."

Venda was fired by the University's board of governors in June. Although he was an internationally renowned researcher, the board voted for Venda's dismissal on the grounds that he was an incompetent teacher.

Turk says the CAUT is concerned with the firing primarily because Venda has tenure.

While Turk concedes tenure does not guarantee a job for life, he maintains that a fair and just process must be followed before a tenured professor is dismissed.

"The bedrock of academic freedom is the tenure system," he said. "We want to be sure that any dealings with tenure [are] conducted by a set of very strict and very fair procedures. The allegation here is that's not what happened, and that's what we're investigating."

But University of Manitoba Students' Union President Steven Fletcher says the board of governors made the right decision in firing Venda, adding that the board was acting in response to students' complaints that Venda was a poor professor.

"There has to be accountability for teaching," said Fletcher. "If [firing Venda] sends that message, then good. The students' voice was heard and there's nothing wrong with that."

Fletcher also criticized the CAUT for involving itself in Venda's dismissal.

"It's ridiculous. The Canadian Association of University Teachers does not know the process that occurred so they're in no position to say anything," he said.

Turk disagrees.

"Our [Academic Freedom and Tenure] committee exists precisely for these kinds of matters," said Turk.

University of Manitoba Engineering Society President Chad Silverman said he respects the board of governors' decision, adding the correct procedures for dismissal appear to have been followed.

Silverman declined to comment as to how many engineering students filed complaints against Venda, but said dismissal was the right course of action if the Board was able to determine that a significant number of engineering students deemed the professor incompetent.

--Dave Leibl
The Manitoban
(University of Manitoba)

Towards A Sexier Sexuality

An analysis of Bert Archer's theory of sexuality

BY SAMEER FAROOQ

Sexual politics are tiresome. The discussions are exhausting and usually center around "your identity" vs. "my identity" and how each is victimizing the other.

An answer to the weariness of the sexuality debate was presented by Bert Archer, author of the controversial new social commentary, *The End of Gay (and the death of heterosexuality)*. After listening to him speak at his recent Montreal book launch, I was not entirely reborn – or even refreshed.

When asked by Hour columnist Richard Burnett what was meant by the "end of gay," Archer explained that his idea was "more of a prognosis than a diagnosis." The aim of the book was to re-examine the gay movement by acknowledging that it was a useful tool in the past, but that it is no longer necessary or even desirable in the contemporary world.

In conversation after the reading, Archer elaborated on this idea with an analogy of a man using a crutch. During the man's struggle (with, for example, a broken leg), a crutch is necessary so that the man can get around. However, after the leg is healed, there is no need for the crutch, and it is no longer logical for the man to carry it around.

"The gay identity was built to achieve certain ends," said Archer. Since these ends have been met, what is the reason for carrying around the extra baggage? he asks.

Carefully guiding the audience through his ideas, Archer paid respect to the challenges of gay. "I'm in no way belittling what happened...but the basic battles have been won and we have to move on."

The End of Gay calls for a greater flu-

idity in the understanding of sexual categories, and attempts to unstrap the rigid corsets imposed by the notions of "gay" and "straight." Throughout the discussion, Archer proceeded with his postmodern mission to create a world void of sexual cate-



Author Bert Archer

gories and embodied with sexual liquidity, opening a myriad of possibilities for those ready to play.

But after all of the deconstructing has been done, and the category smashing has been performed, who is left to pick up the pieces? Certainly not Bert Archer. Perhaps the idea of "the end of gay" is liberating but not progressive. To dismantle the category of "gay" in favour of a sexier, shinier sexuality would be to assume that the concept is superficial. It would also deny the influence of forces such as religion, the social sciences, and literature,

all of which have contributed to a deeply entrenched reality which our sexuality has been built upon. It would be an extremely large project to dismantle such a paradigm. Moreover, do we even really want to?

At the risk of sounding unfashionable, maybe we need categories. "Gay" and "lesbian" should not only be looked at as useful keywords for the broader political movements which they represent, but also as terms which describe spaces of interaction and communication. For example, in a relationship situation, one cannot walk up to someone and exclaim, "I'm 'non categorical,' how about you?" In this respect, categories help forge much needed spaces for individuals to interact.

Archer brings up many valid points regarding the over-complexity and irrel-

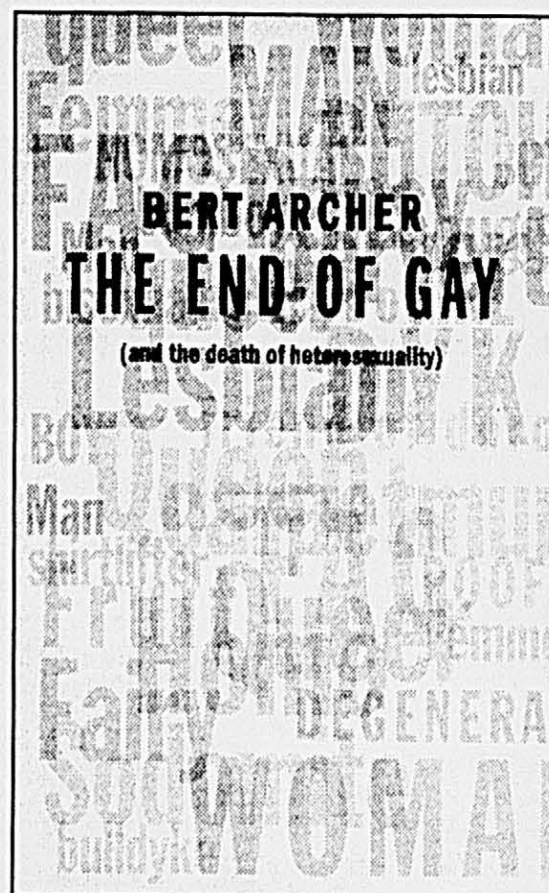
evance of much of the sexual jargon currently being debated. However, perhaps changes need to be made within the current categories. More attention should be given to the reinvention of "gay," both by individuals and by groups, instead of its complete destruction (which is likely impossible).

The End of Gay can also be regarded as a powerful marketing tool. With such a catchy title

and a scandalous claim, it is bound to stir up some interest and more than a little pocket change. My concern is that it rides on the wave of presentism without breaking any new ground.

Archer's optimism should be applauded, though. In a world of (as he states)

"walking sexual PhDs," he presents a readable alternative to the over-complexity of much of the sexual identity debate. The "end of gay" may not be immediately in sight, but a call toward the re-examination of present sexual categories is greatly needed.



1000 Gracias? No Thank You!

BY SARAH COHEN

At number 372 Saint-Catherine St., on the fifth floor, in the 508 gallery, in a 2 square meter back room, hides German Koh and Lucy Pullen's exhibition *1000 Gracias*.

While entering this tiny room through a confined corridor, one sees a white flag hooked on the wall – the first work of art, entitled "Se Rendre." Next, a TV is switched on, the screen is simply scrambling, and the video track lasts 6 hours.

I first thought I was again in one of those numerous exhibitions, where everything is called art, and where you feel stupid since you did not perceive what the artist wanted to express, because this is "intellectual art" that few can understand.

Afterwards, the things become a bit more interesting. Lucy Pullen's sculpture "Toi et Moi" is facing the TV, on the opposite wall. It is a slight mirror stuck to a wood board with an inscription that says, "Set the mirror abreast of the eyes, facing the other person." Hence, the spectator can participate. The sarcastic mirror makes fun of you while trying to

tell you how narcissic and egocentric you are. Indeed, when going to tackle the other, you see no one, except you.

Next to "Toi et Moi" is another wood shelf. Tens of blue badges pile up and a new inscription on the wall says: "Take a button and pass it round." This is called "Chance Opera with blue buttons." Once again, hard to get! Is this the blue of peace, the work being related to the white flag of the beginning? Actually, I have no idea.

Finally, on the fourth wall of the tiny gallery is the amusing and original "The Library of Rhizomatic Activities," which consists of a library of 10,000 books, each one marked with a little sticker saying that the book belongs to the Library of Rhizomatic Activities. The 25 books selected by Lucy Pullen are the result of an ideas association. The list starts with *Joan the Good Lorrainer at Doremy* (Pierre Marot) and ends with *Jeanne D'Arc* (Gabriel Hanotaux). The collection is therefore called "From Joan to D'Arc," and the 23 books between those two are linked through the personal thought of the artist.

This is *1000 Gracias*. In the gallery, a book explains the artists' courses and the significance of their work. One sentence says, "The works presented do not act as signs but rather as triggers, involving people and ideas into activity, dialogue, encouraging exchange, already sketching a community."

The statement might seem a bit far-fetched. Sometimes, to appreciate an art, it is better not to try to understand it. One only has to look, to appreciate the colors and the individual construction, and think how the author let his mind flow while creating the work. The spontaneity and personal vision of an artist might not be translatable into everyone's language. However, this does not mean it is without significance. To enjoy *1000 Gracias*, one has therefore to be a patient observer – or an imaginative philosopher.

1000 Gracias will be on view until December 4, from Tuesday to Saturday, 12:00 to 5:00 pm at 372 Saint-Catherine West, gallery 508.

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Students Take Demands to the Streets

SSMU criticized for its absence and a low McGill turnout

BY JON BRICKER

"They say cut back, we say fight back," was the message of the thousands of students who took their demands to the streets yesterday.

The protesting students sought reinvestment in schools, reform of academic governing bodies, and an end to skyrocketing fees.

The rally, organized by the Canadian Federation of Students, saw a handful of students from McGill join up with thousands more from Concordia. Stopping downtown traffic, the frustrated students demanded that the provincial government and the universities recognize what they called a major funding crisis.

"We're trying to get the attention of the government, the schools, and the public," said Phil Illijevsky, Coordinator for the CFS Quebec chapter. "There's a serious crisis in post-secondary funding right now."

Illijevsky highlighted the list of CFS demands, which include a \$1.9 billion reinvestment in education, the improvement of working conditions for teaching staff, restructuring of university boards of governors in order to better represent students, the elimination of administrative fees at the post-secondary and CEGEP level, and the de-corporatization of universities.

"I'm here because I want it to be known that we're watching the government and we don't want to see tuition fees go up any more," said Jarrett Rudy, a McGill grad student.

Illijevsky pointed to an unsympathetic Ministry of Education and Education Minister François Legault,

who often refer to students as clients. Illijevsky also said the problem of the rising cost of education is worsened by trends of high unemployment for young people. "Students are forced to live in poverty right now, especially if they can't find part-time jobs, and it's very hard for young people to find jobs right now," he said.

One management professor saw the rally as an opportunity to raise awareness of the recent attacks on university students by governments and the growing role of corporate interests in university administration and academic planning.

"I decided to take a class field trip," said

Louis Chauvin, who teaches the department's Social Context of Business course. "Management students think and are less aware of social issues like these," he said.

"There is an increasing dependence on private funding for education and it's a very legitimate concern at this point," continued Chauvin. "It's very difficult to have organizations that are profit-oriented being directly involved in academic matters that should have nothing to do with profits."

McGill's level of participation was hardly noticeable in the rally and many saw the low McGill student turnout as a clear indication of an uncaring and inactive SSMU.

"It's always sad that SSMU never comes out to these things," said Rudy. "My question is, who does SSMU support? If they're not out here today fighting against tuition hikes, then what are they doing?" he asked.

With a handful of about 50 students leaving the Roddick Gates to join the downtown-wide demo, Rudy compared the McGill turnout to that of our neighbours at Concordia, where earlier in the day, a student referendum resulted in a strike mandate for a walkout that begins tomorrow.

SSMU gave up membership in CFS in 1993, instead joining the Canadian Alliance of Student Associations, a less militant student front that has focused its efforts on lobbying. In a press release yesterday, CASA claimed success in its campaign after an announcement by federal Finance Minister Paul Martin that his



Liberal government considered post-secondary funding a priority. This week Martin also announced a forecasted surplus of \$95 billion over the next few years, though he made no specific spending commitments to education and promised a lot of the surplus to Canadians in the form of income tax cuts.

And Illijevsky says that kind of support does little to fight the real problems facing students. "Not all student unions see this as a big crisis. There's a lot of students at McGill right now that are in poverty and their voices aren't being heard."

But SSMU defended the notable absence of its leaders at yesterday's rally. "I

don't think they invited us," said President Andrew Tischler. "What we really need is better coordination of these things."

The Post-Graduate Students' Society, which does hold membership in CFS, pulled its support for the rally at the last minute, after controversy arose surrounding the CFS push to include opposition to the Parti Québécois' touted youth summit, slated for next February.

The original list of CFS demands included cancelling the summit and the reinvestment of money set aside for the event in education. PGSS asked that the position be removed from the mandate, but when opposition to the summit appeared in ads for the rally, PGSS withdrew its support.

The rally was also criticized for a poster campaign that saw many stickers placed over advertising in campus washrooms. Zoom media, the company responsible for the washroom ads, threatened legal action last week over the stickers.

But Mike Leitold, who led McGill's participation in the rally and advertising campaign on campus, called the event a success. "People know there's something wrong," he said, pointing to heavy coverage of the rally by the mainstream media.

Leitold noted that while the total McGill turnout, which he pegged at 100, was low, it still sent a message.

"It's twice as many as last year. It seems like students are even more upset this year than last year, and there's a lot more understanding of what the issues are."

Concordia Students to go on Strike

Two-day action planned to protest province and new administrative fees

BY JON BRICKER

Several hundred Concordia students are expected to picket outside campus today as they kick off a strike in protest of new student fees and a provincial government spending record which they say has gone a long way towards worsening the student debt crisis.

In a vote yesterday, an overwhelming majority of students who turned out voted to endorse the two-day walkout. Students will picket the downtown campus over the next two days and plan to demonstrate as well at Friday's meeting of Concordia's Senate.

"What students see clearly is that we need reinvestment in education and we need universities to stop tacking on administrative fees," said the Concordia Student Union's Misty Mullarkey.

"We're tired of students graduating with high debts," concurred Concordia student David Bedrossian, agreeing with the notion that current problems are the direct result of cuts to federal transfer payments, deeper cutbacks at the provincial level, and a stu-

dent aid system that's focused on high-interest loans instead of grants.

CSU also led a rally yesterday in support of the Canadian Federation of Students which called for the reinvestment of \$1.9-billion in post-secondary education tuition levels. The CSU also targetted elimination of fees, teaching conditions, financial aid programs, and the restructuring of university governing bodies.

Mullarkey also pointed to a trend in skyrocketing fees, charged to students on top of tuition rates, as one of the issues with which the striking students contend. Concordia students had an extra \$9 per credit tacked on to their fees this year. That number will climb to \$12 next year.

And according to Mullarkey, students don't think for a second that fee hikes like these have anything to do with rising administrative costs.

"These fees are the universities' way of trying to get around the freeze," she said, referring to the province-wide cap placed on tuition in 1997.

Yesterday's rally and strike mandate both condemned the growing corporate influence on university boards of governors.

"They can't help but affect the way universities are going and that opens the door to privatization," Mullarkey said, citing a statistic that 80 per cent of those on the Canadian university boards are corporate executives. At Concordia, those ranks include the CEO of the Quebec-based pharmaceutical giant Biochem Pharma.

But Concordia administrators defended their role in the rising cost of being a student. "There are just no other sources of funding," said Public Relations Officer Barbara Black.

And Black insists that in spite of the new fees, Concordia sympathizes, at least somewhat, with the students' plight. "The administration agrees that the Quebec government needs to restore money to Quebec students," she said. The Ministry of Education could not be reached for comment.

But Mullarkey insists that the universities need a wake-up call too, and that mili-

tancy and awareness-raising are important in combatting current trends.

"We've been doing a lot of mobilizing at Concordia, really letting students know what's going on," she said, adding that tomorrow's Senate meeting, in which student reps hold 10 seats, will mark a forum for the mobilization.

"It's definitely putting a lot of pressure on the administration to go to the government and say, 'listen, our students are pissed,'" said Mullarkey.

"If they don't listen, we'll step up our threats," added Bedrossian, suggesting that striking students could consider further actions like boycotting tuition fees.

Last week, Concordia's provost addressed a memo to staff asking that students not be penalized for missed classes during the action and that no tests be held during the strike.

Yesterday's vote, which saw 698 of 700 voting students support a strike, followed a referendum last week which polled students to respond to a series of questions about

goings-on at Concordia. In the referendum, a huge majority supported a strike mandate and opposed a university exclusivity deal with a food services provider.

Thursday's vote at Concordia also sparked questions at McGill of whether McGill could ever endorse a similar action.

"It's great that Concordia students have done that. They've got a lot of guts, but I don't see SSMU going on strike any time soon," said Jarrett Rudy, a grad student here at McGill. To illustrate the potential for success of militant student activism in Quebec, Rudy referred to a CEGEP strike a few years back which earned the support of McGill's own Post-Graduate Student Society, which he says led to the province-wide tuition freeze.

And Mullarkey suggested that forceful action like striking requires a student front that McGill perhaps lacks. "It's hard to get students out of their apathetic ways," she said. "When you have a student government that's working against you, it's even harder."

Burn Hollywood, Burn!

The monolith burger chain shows it is neither rare nor well done.

By TAL PINCHEVSKY

Need I deal with the formalities of introducing the population to the Planet Hollywood eatery chain? For those of you lucky enough to have never been familiar with the Hollywood-themed restaurant, I will graciously spoil your fun.

Once upon a time, Keith Barish, who had served as producer and executive Producer of such films as *Sophie's Choice* and *The Fugitive*, and his business partner, Robert Earl, the main proprietor of the Hard Rock Cafe chain, set out on a mission to build a global enterprise in which Earl provided his business savvy and Barish his celebrity firepower. When the first Planet Hollywood restaurant opened in 1991, celebrity actors Arnold Schwarzenegger, Sylvester Stallone, and Bruce Willis were given rock-bottom stock prices in exchange for their endorsement of the restaurant and they would be rightfully billed as owners of the chain. By 1995, the franchise, which had grown to 29 units, saw its first year as a profitable company and went public. In 1996, with ridiculous amounts of debt accumulating and \$80-million in capital expenditures outweighing only \$33-million in cash flow from operations, the company released shares publicly at \$18. The newly issued stocks quickly shot up to \$30 a share.

Making these awful debts even more glaring was the fact that the cash crop of this company was not its food nor its service, but cotton. Branded T-shirts, hats, and the like made the bulk of Planet Hollywood's profits. At its peak in 1995, merchandise accounted for 38 per cent of total revenues. Eventually, as fate was to inevitably show, the public would tire of overpriced merchandise and undercooked entrees.

One could say that the beginning of the end for the over-hyped franchise began in August 1998. On August 24, 1998, one person was killed and more than two dozen were injured when a bomb exploded in the Planet Hollywood located in Cape Town, South Africa. A group calling themselves Muslims Against Global Oppression took responsibility for the attack, labeling it as a retaliatory act against US missile strikes on suspected terrorist sites in Sudan and Afghanistan.

At this point, there were almost 80 Planet Hollywood outlets and the company was posting a multi-million-dollar deficit. Although this quasi-wrecking ball had been inspired by political

motives not even involving the restaurant itself, the next 14 months would see several similar restaurant closings, the result of office mismanagement and a total lack of marketing substance.

WORTHLESS STOCK

By January, 1999, Planet Hollywood's stock had fallen more than 80 per cent over the course of the previous year as the New York-based unit was expecting to report negative cash flow of \$10-million to \$15-million. The franchise that had been born out of the novelty of fame and, above all, wealth, was trying to find ways

to reduce costs in its operations. According to George Schultz, a manager of distressed securities at Schultz Asset Management, "We think the [stock] is probably worthless now." Pointing out an inconsistency in the state of affairs of the restaurant chain, John Hamburger (yes, that is his name), editor of the Restaurant Finance Monitor, said, "A celebrity wouldn't be caught dead in that

based restaurants. These closings are slated to take place in Chicago, Houston, Indianapolis, Miami, Phoenix, and Maui. The court proceedings occurred only two months after the company's stock was delisted on the New York Stock Exchange.

The fortunes of the non-US franchisees seemed secure, but cause for greater concern erupted when the chain's London location was temporarily shut down due to a rent snafu.

Burford

Holdings were seeking almost \$600,000 in back rent from the restaurant and initiated a repossession. Planet Hollywood quickly paid its rent and was reopened by 12:00 pm the same day.

Matt Hallman, Vice President of Public Relations for Planet Hollywood International, told the Daily that, "We are in Chapter 11 now, we're planning to come out in January. The company is dealing with it fine and with the best way for us to cut our losses and, in so doing, come out of bankruptcy ahead of the game to re-establish our business." Despite recent financial turmoil, analysts predict that the company is heading in the right direction. New capital for the company is expected to come from

new President and Chief Operating Officer William Baumhauer, who intends to sell off Planet Hollywood International's Official All Star Cafe, Cool Planet and Sound Republic concepts to focus on core Planet Hollywood business. The firm also pledges to introduce a new menu, update the appearance of its restaurants and explore further foreign expansion. Baumhauer is a perfect fit for the Hollywood chain, having been lured away from the Fuddrucker's franchise, where he sold overpriced hamburgers.

APPETIZING WORLD

The fast rise and violent fall of the Planet Hollywood franchise epitomizes the fate of theme restaurants appearing all over the world. The Fashion Cafe, for example, endorsed by models Naomi Campbell, Claudia Schiffer, and Elle MacPherson, is based on the appetizing world of fashion. There are currently six units in the Fashion Cafe chain and, while the expenses of these restaurants are not nearly as elaborate as their

Hollywood brethren, they still have not boasted any remotely impressive profits. What else could possibly be expected from such a theme? What

could possibly be the culinary appeal of a restaurant where the menu is most likely to contain eight different types of rice cakes and twelve different types of mineral water? Other recently franchised theme restaurants include chains inspired by Motown Records, Harley Davidson motorcycles, and television. In all the madness of trying to find a concept dripping with nostalgia and profitability, it is interesting to see that few investors have attempted to build a franchise based on edible food.

Not to say that restaurants focusing primarily on a particular theme are doomed to fail. The Hard Rock Cafe enterprise, for example, has been constantly expanding for years while enjoying an impressive level of success, resulting in the establishment of a Hard Rock hotel and casino in Las Vegas. It is especially apparent, however, that it takes more than celebrity endorsement and Arnold Schwarzenegger's running shoes to draw customers. Units located in foreign lands appear to be the most commercially viable, as American tourists, more often than not, seem to naturally gravitate towards all things American. While the rationale behind the phenomenon seems somewhat skewed, it is apparent that a day of sight-

seeing will be casually interrupted by American-style hamburgers and fries sitting under Bruce Willis' missing hairline up on the wall.

The notion of associating stars with a restaurant as a sure recipe for success is gone at this juncture. The re-appropriation of business priorities for Planet Hollywood International as a direct result of the Chapter 11 claim and the continued success of merchandise sales provide a ray of hope for the future of Bruce, Sly, and Arnie's army. Peter Romero, editor of Restaurant Business, has said, "There is a lot of good to the operation. It is an established brand. The locations that they have are very valuable." The company is ripe for a turnaround and, according to Schultze, could be earning between \$25-million and \$40-million within two years.

Planet Hollywood is expected to survive through the next few years although the potential for an all-out domination of the market is questionable. If there is anything good to have come out of this debacle, it is that the chain will finally begin to focus less on intangible ambiance and more on substantial aspects of restaurant entrepreneurship, such as high quality food and service. The fundamental truth of the culinary experience is that good food is timeless and nostalgia is eventually rendered as stale as a \$15 hamburger.

“ A celebrity wouldn't be caught dead in that restaurant right now. So how do you turn it around when you've based the restaurant on celebrities and celebrities won't even go there? ”

restaurant right now. So how do you turn it around when you've based the restaurant on celebrities and celebrities won't even go there?”

The lowest point of the steady decline occurred in early October of this year. At the time, Planet Hollywood International Inc. and 25 affiliates filed for Chapter 11 bankruptcy protection in US Bankruptcy Court in Delaware. In court papers, the chain listed assets of \$392.2-million and debts of \$359.1-million. Following these proceedings, the enterprise stated that it would close at least nine of its 32 US-



Ben Harper Burns Up Metropolis

The Daily talks to the man and his music

Two thousand people crammed the three levels of Metropolis last Saturday night, waiting for Ben Harper to come on. Expectant eyes clapped for anyone who moved across the stage. When the house music went down an enormous cheer welled up, and Harper greeted the crowd with a rendition of "Number Three," a melancholic acoustic ballad from *Will to Live*. Lulled but exuberant, the crowd cheered through the last bars.

The rest of the band took their places, and for the next 2 hours they rocked and soothed the crowd with material from all four albums. There were two encores, and it's almost quicker to list what wasn't played than what was. Some of the highlights were predictable: spliffs waved through "Burn One Down," people crooned along with "Walk Away" and funkyed it up for "Mama's Trippin'." But two surprises closed the show: first, a truly groovin' version of Marvin Gaye's "Sexual Healing" (something only Harper and his band could pull off), and then Hendrix's "Manic Depression," delivered so hot it seared the front row. But even while fanning the flames, Harper maintained a paradoxically calm demeanor. Sitting like Buddha, his serenity struck a strange dynamic with the audience that underlined most of the show. With quiet sincerity, Harper broke this distance only to thank the crowd, and to introduce not only the band members, but his whole crew, from his stage manager to his three bus drivers.

The Innocent Criminals more than paid their dues. It was good to put faces to their presence, one that has steadily asserted itself over the past two albums. Bassist Juan Nelson dexterously pulled out solid solos, while percussionist David Lead and drummer Dean Butterworth also distinguished themselves from Harper.

Alternately standing, swaying, and cheering, the crowd seemed uncertain how to respond to Harper's calmly electric presence. The fluidity with which he changed styles and emotions left everyone dazed. "Faded," off the multi-platinum *Will to Live*, was probably the most electric, and as the crowd went wild under an impressive battery of lights, Harper sat like the eye of the storm, playing with honest determination. -Alex Aylett

The Daily spoke to Ben Harper when in town this past weekend. Harper talked about his influences, his advice to musicians, and the realities of becoming a professional musician.

Daily: It's nice to have you in Montreal.

Ben Harper: It's great to be back.

Daily: What is the driving force behind your music?

B.H.: It's just something that burns inside of me. Something that just has to come out and music is the way in which it is communicated. It's just a feeling, a strong, strong feeling that you get, that pushes you to express yourself.

Daily: Your new album is much more band-oriented, was that a conscious decision?



Ben Harper in concert at the Metropolis last Saturday

B.H.: Yeah the band really took shape during the making of this record. And it's reflected in that this is a Ben Harper and the Innocent Criminals record.

Daily: Your company was used as a sub-label on your first release. What is the story behind that name?

B.H.: For my publishing. It's also my publishing company name. But it made its way to the band name, and...it stuck. It was just a name that I thought was fitting.

Daily: You stepped into some heavier styles in this album, were there specific groups that you were trying to recognize?

B.H.: No. No, it's not a tribute album in any sense. It was just, that's how I was feeling, that's how the songs...took shape and, that's the direction that the songs naturally, sort of, led us down.

Daily: Are there more styles that you are waiting to explore?

B.H.: Oh sure. Sure. I mean I write in a different style every day, whether it's country, blues, or folk, or rock, or...hard rock. I mean I'm just writing...I'm just constantly staying open, and remaining,

trying to remain open to music as a whole. Not just any particular style, but music as a whole.

Daily: Has becoming a professional musician forced you to put other ambitions aside?

B.H.: No, no. I don't approach life like

that; I focus on what it is that I want to do in that moment. If you want to do something well, you should focus on what it is you want to do. And sure there's other ambitions I have in life, and I'll follow those as well.

Daily: Has being professional constrained your music?

B.H.: No. Not at all. Not for one second have I ever felt that way...not even...no.

Daily: Who are some important influences in your artistic development?

B.H.: There's too many of them to name....Myself, it's me. I'm my biggest influence. What I hear in my head, what I hear in my heart, that's my biggest influence. That's what pushes me to do what I do. It's an instinctual, innate, internal...resonance between my heart and mind, that I communicate as sound. And my mom, my grandmother - they both taught me how to play guitar - taught me the chords. And I taught myself slide. And there's been so many other influences, but they're genres. I have 20 influences in country, 20 in blues, 20 in rock, 20 in folk, 20 in jazz, 20 in soul. You know what I mean? And I don't want to just have a name dropping party. I mean, you know...

Daily: Does touring feed your musical creation?

B.H.: Yeah, yeah it does. It's one of the most rewarding parts about making music, is to be able to play, and perform live, and have that immediate response, and connection with people. It's the ultimate rush that I've experienced from being



Ben Harper

alive. One of the highest highs. It's a joy, and it's a lot of work too - I mean, make no bones about it. And it keeps the music growing and spreading to people through the live shows. So it has a good number of different purposes.

Daily: Is there a unique perception of the world, that you would like people to take from your music?

B.H.: Well, I mean...Yeah. I think I

see the world in my own individual way, whether it's unique or not isn't really for me to say. I mean I view the world, leave it at that. My view of the world changes, I mean I live a hundred different lives in a day. You know. So I can't really ever pin down one particular view, and swear by it. I mean, I have my philosophy on life, and who I try to be on a daily basis, and move it from there.

Daily: Is there anything else you would like to say?

B.H.: Well of course.

Daily: Anything for emerging artists and musicians?

B.H.: Sure. I mean it takes discipline. There is a difference between art and an idea. An idea is a tool for art, but an idea is not art. You have to be disciplined and focused enough to sit down and transform that idea into...that creative energy that is art. In the song-writing sense, good songs. Write songs. Just write songs! The world needs good songs, especially right now. So, write. You know, sit down and really focus, and write songs. Some of them come in a minute and you have a song, some of them take months. You don't need to rush it, but craft songs.

-Alex Aylett

CD REVIEW

ANDREA PARKER
KISS MY ARP
(BEGGARS BANQUET/MO WAX)

Kiss My Arp marks the first Mo Wax release in Canada. A specialist in the afterhours club sound, Parker's latest album, with its first release "The Unknown" is reminiscent of both the Sneaker Pimps and Lamb. Of course, filling the shoes of such luminaries is no easy task. Parker's icy vocals in the opening track conjure up the memory of Beth Garrow (Portishead), but lack the emo-

tion-evoking lyricism. In fact, Parker's surgical precision in laying down tracks and weaving a web of sound from the 40-piece orchestra results in an album with cold sterility. However, a sound devoid of emotion exposes the plumbing and wiring of electronica. Masterfully using an orchestra, with swooning strings contrasted with the various clanging and pinging of other samples, Parker reminds us of how music is constantly progressing. The ongoing process of finding an ultimate sound may not start with *Kiss My Arp*, but it is a step in

the right direction.

Mo Wax dominates the European market with a veritable who's who roster of DJs, ranging from the Jimi Hendrix of turntables, DJ Shadow, to DJ Krush. Founded in 1991 by then-17-year-old James Lavelle, Mo Wax has built itself up on acid jazz and trip hop. It's about time Mo Wax. We've been expecting you. -Gabe Flores

Andrea Parker is playing Friday at Sona, 1439 Bleury. Set time is 12:30-2:30 am. Tickets are 20\$. For information, call 282-1000.



andrea parker

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City of New York seeks new institution to replace naughty, century-old museum. Must uphold community values (conservative, white, Christian values.) Additional responsibilities include: refusing to exhibit anything that might offend the mayor; and refusing to exhibit anything that might offend the senator if the mayor becomes the senator. Must agree that shocking behavior belongs solely in the police department, not on the walls of museums!

A PUBLIC SERVICE MESSAGE FROM **GUERRILLA GIRLS** CONSEQUENCE OF THE ART WORLD
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The latest spoof from the Guerrilla Girls. The "ad" can be seen at www.guerrillagirls.com

Guerrilla Girls Take on Censorship

Feminist vigilantes fight back using humour to undermine social injustice

BY Yael Friedman

For the past month, New York City and the rest of the world have watched and waited to see whether the First Amendment would be upheld amidst the controversy concerning an exhibit at the Brooklyn Museum.

The exhibit features, among other installations of ambiguous intentions, a black Madonna splattered with elephant dung. For reasons of his own, New York City's mayor and senate-seat-seeker Rudolph Giuliani not only objected to the exhibit, but cut off the municipal funding to the museum.

Yesterday however, the autocratic move

by the mayor finally met its end when Federal Judge Nina Gerson ordered the city to restore funding to the museum, along with a remark that deemed Giuliani's attempt to withhold the funds to be a violation of the first amendment, which upholds freedom of speech.

The issue has generated an enormous amount of debate. It seems as though everyone has a moral claim on what should be done about this infringement on free speech. Everyone, including the anonymous, socially conscious, feminist vigilantes who call themselves The Guerrilla Girls.

This group of women, composed of artists, writers, and performers, attacks different forms of social injustice anonymously, always appearing in gorilla masks and costumes. They compare themselves to other legendary and historical superheroes such as Batman and the Lone Ranger, and especially Robin Hood.

Their main focus lies in conveying their views through humour that undermines the subject under attack. This is especially evident in how they approached the Giuliani/Brooklyn Museum debate.

Events

Thursday, November 4th

The Faculty of Medicine and the Biomedical Ethics Unit will be presenting a lecture by Charles Weijer entitled "Beyond the Pale: Devising Protection for Communities in Research." 4pm, Moot Court, New Chancellor Day Hall.

Friday, November 5th

The first meeting of the Queer McGill Coming Out Group will be held from 5-7pm in Shatner, room 418.

Ongoing

All week, photojournalist German Avagian will be presenting a photo exhibit in the hallway joining the Redpath and McLennan libraries entitled *S.O.S. A Cry from a Different World*.

Queer McGill's Bi Discussion Group meets every Tuesday from 6-8 pm in Shatner rm. 418, the Women's Group meets every Thursday from 5:30-7:30 pm in Shatner rm. 416, and the Men's Group meets Fridays from 7-8:30 pm in the UTC basement at 3521 University Ave. For more information, call 398-2106.

At The Daily, we like big ideas. (We also like cookies.)

If you've got an idea for a column, photo essay, feature, news story, review or something completely different, we want to hear it. And if you want to bake us cookies, we'd like that too.

THE MCGILL DAILY



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The Barren Aran Islands

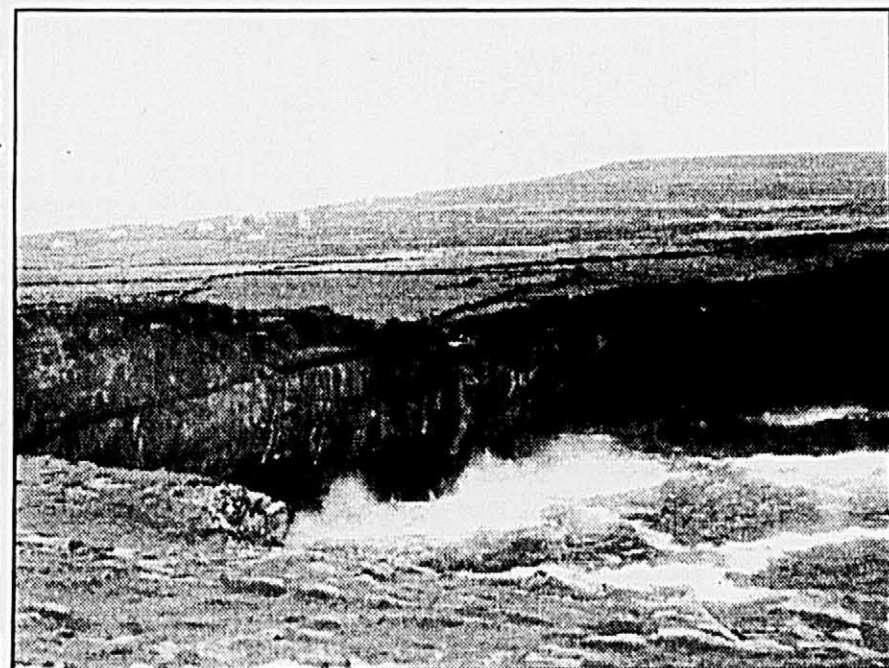
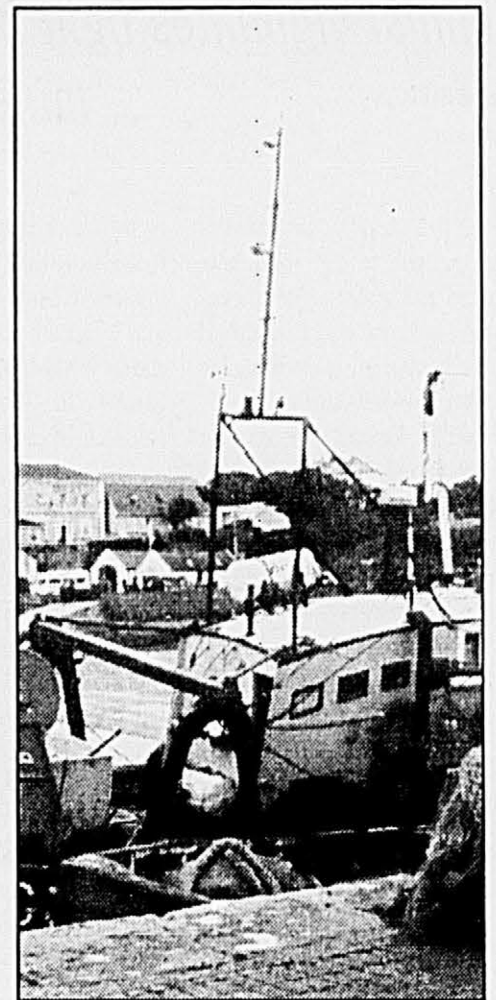
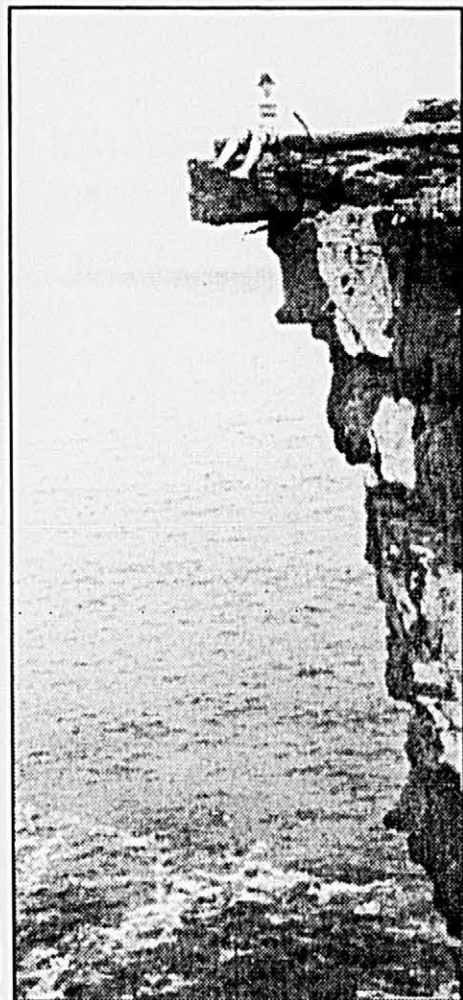
BY MATYLDA GAWOR

These three small islands skirt the west coast of Ireland at the tip of the Galway Bay. Breathtaking cliffs, beaches, ancient ruins, barren rock terrain, one paved road and 800 inhabitants are among their charms.

The people live mainly off fishing and tourism and still speak Gaelic. The older women knit woolen sweaters in front of stores that smell of sheep. Tourists explore the main island by bike and enjoy fresh

salmon in quaint restaurants.

Though there are many bed and breakfast hotels on the island, most of the tourists desert the island in the evening to catch the last ferry back to the mainland. And it is then, after the tourists have left, that the view of the surrounding Atlantic is unimpeded and most beautiful.



Ember Swift Makes her Mark

Permanent Marker writes folk-punk history

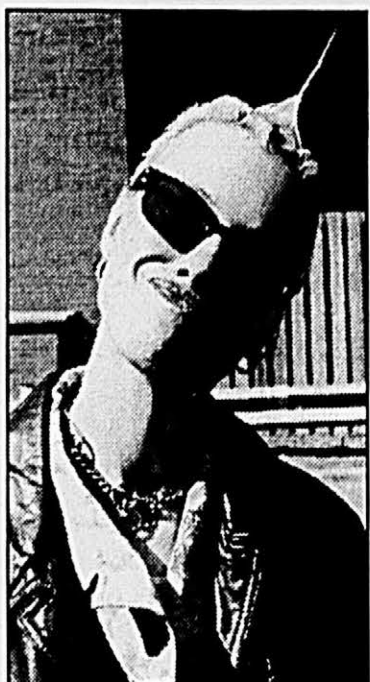
BY REIKO WAISGLASS

"Take a right, get it right, FIGHT..." sings Ember Swift, in her attempt to "get people to pay attention."

A self-declared social activist, singer, songwriter, guitar player, pianist, and percussionist, 25-year-old Swift takes her position as a folk-punk, folk-funk artist to wacky, unconventional, and revolutionary levels. Her new-release, *Permanent Marker*, has taken a relatively new genre of music and defaced it, displaced it, and blended it with her wildly diverse musical influences.

In an interview with Ember last week, I couldn't help but ask her the pressing question of what, or who, is her biggest musical influence. After a brief pause, and a panicked scan of her CD collection, she conceded, "I'm a big Joni Mitchell fan. I own almost every album she ever made — but a lot of my interests are international and jazz based. I really like Latin music, Asian music. I'm really getting back to my classical roots, too." So there it is. An eclectic musician with eclectic tastes.

After further investigating her diverse musical tastes, it became clear that Ember makes a deliberate effort to break out of the folk mold. "To me, the reason I feel a need for all these different styles to be a part of my music is because, how else am I going to become a better musician if I don't look around and see what's happening all over the world? I'm not going to completely contain myself in a little folk box, a little folk-



Ember Swift

punk box, even."

Permanent Marker is a fine display of her diversity. Aside from her previously mentioned influences, funk, reggae, blues, and lounge genres figure into her style as well. Her vocal style embodies her diversity from one moment to another. Her intense, climatic licks and constipated fits of rage transform into entrancing, angelic melodies. Her often arrhythmic vocal lines and jazz-meets-yodeling vocal style characterizes Ember's sound.

But while Ember has always been unique, she has not always had the same diversity, maturity and musicality that is evident in *Permanent Marker*. After buying

her 1997 release, *InsectInside*, I labelled Swift as an artist with abundant amounts of raw, undeveloped talent — someone who valued ingenuity over musicality and basic listening aesthetics. Her music was "cool," but not "listenable." Since then, however, Swift has been moving in all the right directions.

One of Ember's most obvious progressions was her transition from soloist to band member. "I'm no longer a solo artist. I'm still the songwriter, but I'm definitely in a band, and it's amazing." Ember readily acknowledges that the addition of Lyndell Montgomery (violin, bass and bowed guitar) and Cheryl Reid (drums) to her sound has been a blessing.

Despite her diversity, there is no escaping the label of a folk-punk artist. She runs her own record label (Few'll Ignite Sound).

"How else am I going to become a better musician if I don't look around and see what's happening all over the world?"

She has a strong female, neo-hippie, queer following. She is notorious for her blunt, socially and politically conscious lyrics. But wait...who are we talking about here? Ani

Difranco or Ember Swift? I inquired about these frequently noted similarities.

"I think [Ani Difranco] is a great musician and I have a lot of respect for her, but people think I'm trying to mimic her. People think I'm pissed off about always being compared to Ani, and that's not true. It's okay, as long as it can be noted that there are differences."

At the risk of pointing out yet another similarity, like Difranco, Swift has built an admirable reputation as a talented stage artist. "This album is the closest we've gotten to our stage show, but it still doesn't quite do it justice. I really feel like what we do on stage is a lot stronger." While most artists develop a following through album releases, Ember recruits fans through her energetic live performances. The stage is where Ember feels most at home.

Ember Swift will be performing on Sunday, November 7 at The Artishow (4873 St. Laurent) at 9:30 pm. Ember Swift manages her own record label and website. For more information, point your browsers to www.emberswift.com



Lyndell Montgomery, Cheryl Reid and Ember Swift

Coming to a Head

Convergences Élémentaires an eclectic exhibit

BY LUCAS STANCZYK

The opening exhibition of Montreal photographer Sylvie Readman's latest collection took place on Friday, October 29. Entitled *Convergences Élémentaires*, the collection of photography represents her most recent contribution to the Quebecois photographic medium. The collection is the result of her continuing efforts to discuss photography as a language and is the culminating work of previous efforts in a similar direction.

Convergences Élémentaires attempts to investigate the medium of photography in terms of the reciprocal relationship between manifestation and reflection. Through the development and refinement of novel techniques, Sylvie Readman's work presents rich and varied insights into the ability of photography to show the delicate tension between a subject and its representation.

The exhibit is the continuation of Readman's efforts to develop the theme of memory in her exploration of representative photography. These investigations into the language of photography concern themselves largely with the aspects of the image that embody its physical and corporeal characteristics. Her conscious and penetrating stress on the material aspect of the image seeks to reveal those qualities of representative photography which qualify it as a form of writing.

As a result, Readman's manipulation of the image forays into the theme of removed introspection. The photographs themselves achieve this effect through a technique that distances the image and attempts to realize the tension between a subject and its perception. Selective contrast supports only particular focus and detail. Boundaries are blurred. Threshold symbols are cut in their

continuity and reconfigured to resemble an altered division.

This approach results in a more complex and exhaustive representation of the image than is possible through less manipulative techniques of photography.

In an attempt to develop the linguistic properties of photography, Readman accentuates varied focus and depth of field. In addition, her approach makes use of multiple exposure and movement of the camera to resist the particularity of an image. The generalisation of the image that results removes its immediacy. In turn, this method allows for a clearer observation of the properties of photography that make it a linguistic form of expression.

Convergences Élémentaires picks up where Readman's *Reviviscence* (1995-1996) left off. The present series reflects

innovations in Readman's personal approach. It is the product of experiments with various chemical processes — such as solarisation, saturation of silver salts, and under- and overexposure — performed in the laboratory.

Sylvie Readman's work since 1989 has developed in the tradition of remaking. Her previous experiments in this vein determine her present strategies, although she makes noticeable additions in *Convergences Élémentaires*. In the past, she has assumed détournement processes, such as the Xerox colour treatment in *Inventaire d'une image*, 1989, the superimposition of *Les traversées du paysage*, 1991, and the image hybridisation techniques of *Champs d'éclipses*, 1993.

Sylvie Readman does her work in Montréal and teaches at the Université de

Québec à Montréal. The exhibit *Convergences Élémentaires* recently appeared at the Centre Vu in Quebec City before coming to the Optica Centre for Contemporary Art in Montreal. Readman recently also exhibited her work in Belgium at the Musée de la Photographie in Charleroi (1998) and in France, at the Galeries du Théâtre de Cherbourg and the Musée de Trouville (1997). She has exhibited various works across Canada, including exhibitions of *Reviviscence* in Winnipeg, Toronto, Quebec City, and Montreal.

The Optica Centre for Contemporary Art is located at 372 Ste-Catherine West, room 508. Readman's exhibit *Convergences Élémentaires* is open to the public from 12:00 pm to 5:00 pm Tuesday to Saturday until December 4.

Beckett and Bilingualism

Infinithéâtre's production of Endgame integrates both translations

By J. KELLY NESTRUCK

"**P**eut-il y avoir misère plus haute que la mienne?" Does this review have any point? Does this reviewer's life have any point? Does anything I do serve any purpose other than to pass the time?

Such were the questions left in my mind as I left the theatre upon viewing Infinithéâtre's bilingual production of Samuel Beckett's *Endgame*. If these thoughts are the ones you try to ignore and push out of your mind, then do not go and see this production. In fact, just avoid Beckett altogether.

Infinithéâtre's production of *Endgame* is completely dismal, tiring, and ennuyant. But in Beckett's world, that is a huge success. Beckett's plays have more to do with atmosphere than plot, and Guy Sprung, Infinithéâtre's artistic director came up with a great idea. *Endgame* is being put on in the old, abandoned Fonderie Darling on the outskirts of the Old Port. The setting is the set. Before you even enter the cavernous warehouse, shivers go down your spine. At night, down in that part of town, it could be the end of the world. Inside the damp, cold building, the feeling is reinforced and stays with you throughout the play.

In chess, the end of the game comes with two possibilities: checkmate, which ends the game, or stalemate, with players endlessly, pointlessly moving their pieces around the board. In *Endgame*, our two chess players are Hamm (Jean Archambault) and Clov (Sean Devine). Hamm is stuck in his wheelchair, legs tied, blind, with nothing to do but wait. While Hamm is unable to stand, Clov is incapable of sitting down and is at Hamm's beck and call. On the side of the stage are two adjoining garbage cans, one containing

Nagg (Marc Gélinas of *Balconville* fame) and the other, Nell (Carolyn Guillet), Hamm's parents. There has presumably been a nuclear war (though it is never stated), since all the characters look as if they are suffering from exposure to radiation. They are forced to live their lives out in this barren shelter and time passes unbearably slow. "All life long, the same questions, the same answers," Clov says solemnly.

Samuel Beckett originally wrote *Endgame* in French, but translated it to English later on. Here, director Guy Sprung has taken the best bits from the French and English and mixed them together. The effect is very Montreal. Archambault and Gélinas are French and so their characters speak French when soliloquizing. Devine and Guillet are English and so their characters speak English when alone. When characters of different languages speak to each other, the language used depends on the situation. Anyone who has ever had a friend whose mother tongue was French can relate to this bizarre jumping back and forth between languages. A good knowledge of French is helpful to understand the whole play, but not necessary to feel the play.

While *Endgame* is presented bilingually every night, there are English nights and French nights where one or the other is predominant. All this switching back and forward between languages must be particularly difficult for the actors. All, however, pull it off effortlessly. The cast is extremely tight. The words spoken by the characters are less important than the meaning behind them and what is left unsaid. In the text there are 407 pauses, all of which speak mountains.

Hamm and Clov speak back and forth between English and French, together and apart, never yielding to the need for human contact. It is a wonderful metaphor for the Two Solitudes. Clov refuses to take Hamm's hand. Nagg and Nell want to kiss but are unable to make their lips touch. Beckett's play takes on a whole new message here in Quebec.

In the director's notes, Sprung writes: "Beckett used his writing to rip apart the veil of language to get at the nothingness behind it. All is uncertain. How can we know what we know? Beckett ended up using theatre as a petri dish for his experiments with language." Montreal is a petri dish for experiments with language and Beckett would have loved to have seen this production. Perhaps we can glean some wisdom from Beckett, as the English and French in Canada play on in their game of chess. Will one side get a checkmate, or are we doomed to this eternal stalemate that has existed since before Confederation?

Infinithéâtre's *Endgame* is one of the most impressive plays ever staged in Montreal. From its brilliant high concept staging to its meticulous acting, this production is worthy of nothing but praise. Montreal is one of the few places in the world where a bilingual version of *Fin de Partie/Endgame* would work, so take the opportunity to see this brilliant play. After all, misery loves company.

Infinithéâtre's Fin de Partie/Endgame plays at the Fonderie Darling, 735 Ottawa St., until November 14. November 3, 5, 7, 11, and 13 are in English, although a general knowledge of French is helpful. Dress warmly.



Jean Archambault as Hamm Sean Devine as Clov

Radio Station Criticized for Banning Gay Artists

By KATHY RAMSEY

WINNIPEG (CUP) - The recent controversy surrounding a Winnipeg Christian rock radio station's decision to ban music from openly gay Christian artists is a media concoction, says Church of the Rock Pastor Mark Hughes.

According to Hughes, the media attention given to the exclusion of gay artists from the station is a moot point. The real story should be the great opportunity given to Christian artists. "Instead of talking about this great opportunity for a huge segment of musicians to have their material played, we're sitting here debating a hypothetical question as to whether they will or will not play homosexual Christian artists, which I have never even heard of," said Hughes.

Station manager Jason Ryan concurs with Hughes and adds that the exclusion of gay artists was not an issue with the station.

"There is not one openly gay Christian-labelled artist out there, so it was never an issue that we even remotely considered," said Ryan. "For somebody to take issue with our position [to exclude gay Christian artists] they have to take issue with the Bible. Deal with the Bible first and then argue with what we're trying to uphold."

But Jodi Jack, president of the Rainbow Pride Mosaic at the University of Manitoba, says it's "absurd" that no gay Christian artists exist.

"Ten per cent of the population is gay and lesbian, and if you include bisexuals that is 36 per cent of the world's popula-

tion. If they're not open maybe there is a reason - people like him scare them into the closet."

“What’s a young Christian homosexual to do when they’re constantly told that it’s wrong, that they’re deviant and they know that they can’t change no matter how hard they try?”

tion," Jack said.

"[Ryan] can't tell me that there are no Christian gay artists. That's an absurd com-

ment. If they're not open maybe there is a reason - people like him scare them into the closet."

Jim Jackson, president of the United Church for Manitoba and Northwestern Ontario, says the station's decision is a step backwards.

"We have a number of gay ministers in pulpits and we certainly have a number of motions and actions that we've taken in order to try and deal with this in a very fair and just way," said Jackson. "The United Church certainly recognizes [gay] people and the talents that they have."

But Ryan says the station is simply emulating the gospel of the Bible. "We're

just trying to stay authentic to exactly what we're trying to do and that is come up with songs and ideas and basically a positive lifestyle that emulates the gospel," said Ryan.

Jack, however, says homosexuals cannot change who they are and that religious convictions often lead to destructive behaviour among gay youth. "The suicide rates among youth homosexuals is so high and I think that they [the station] are encouraging it," he said. "What's a young Christian homosexual to do when they're constantly told that it's wrong, that they're deviant and they know that they can't change no matter how hard they try?"

Bishop Patrick Lee of the Anglican Church of Canada says that while it has taken some work, the church has passed a resolution to welcome all people, regardless of sexual orientation.

daily classifieds

Ads may be placed through the Daily Business Office, Room B-07, University Centre, 9h00-14h00. Deadline is 14h00. Two working days prior to publication. McGill Students & Staff (with valid ID) \$4.75 per day. 3 or more consecutive days. \$4.25 per day. General Public \$6.00 per day, or \$5.00 per day for 3 or more consecutive days. Extra charges may apply, prices include applicable GST or PST. Full payment should accompany your advertising order and may be made in cash or by personal cheque (for amounts over \$20 only). For more information, please visit our office or call 398-6790. WE CAN NOT TAKE CLASSIFIED ADS OVER THE PHONE. PLEASE CHECK YOUR AD CAREFULLY WHEN IT APPEARS IN THE PAPER. The Daily assumes no financial responsibility for errors, or damages due to errors. Ad will re-appear free of charge upon request if information is incorrect due to our error. The Daily reserves the right not to print any classified ad.

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Radio McGill
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Annual General Meeting

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Thompson House 3650 McTavish

- Agenda & By-Law Amendments
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A1 Expression générale	15 XI	A5 Culture et civilisation	23 XI	B1 Compréhension et expression écrites	6 XII
A2 Expression des idées et des sentiments	16 XI	A6 Expression spécialisée	24 XI	B2 Compréhension et expression orales	7 XII
A3 Compréhension et expression écrites	17 XI			B3 Compréhension et expression écrites en langue spécialisée	8 XII
A4 Pratique du fonctionnement de la langue	18 XI	Épreuve de contrôle	18 XI	B4 Compréhension et expression orales en langue spécialisée	9 XII
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SESSION D'INFORMATION :

8 novembre, 1999. 680, rue Sherbrooke ouest, Salle 1041, à 18h00

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